

MARVEL® COMICS GROUP

APPROVED BY THE COMICS CODE AUTHORITY

HANNA-BARBERA'S

35¢  
#4  
02081

# THE FLINTSTONES

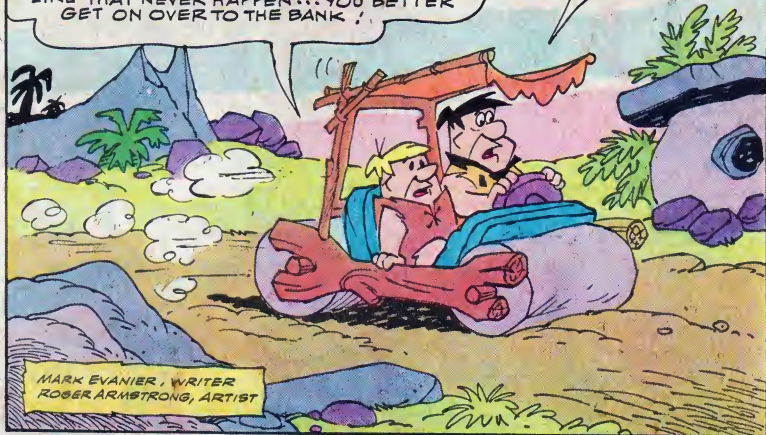


IT'S A ROCKY ROAD  
FOR JETSON AS  
**THE STONE AGE  
SPACEMAN**



I HAD THIS REAL **WEIRD DREAM** LAST NIGHT, BARNEY...  
I MET A GUY FROM **OUT IN SPACE**, FROM WAY OUT IN **FUTURE TIME**! REALLY WEIRD! DO YOU THINK DREAMS EVER  
COME TRUE?

RIDICULOUS, FRED! FORGET IT! THINGS  
LIKE THAT NEVER HAPPEN... YOU BETTER  
GET ON OVER TO THE BANK!

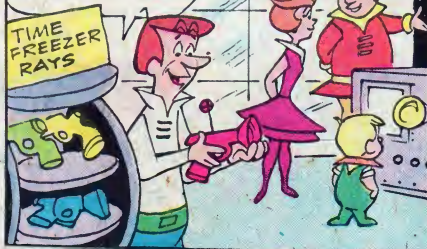


MARK EVANIER, WRITER  
ROGER ARMSTRONG, ARTIST

BUT, JUST FOR FUN,  
LET'S LOOK IN ON A  
PLACE WAY OUT IN  
FUTURE TIME....

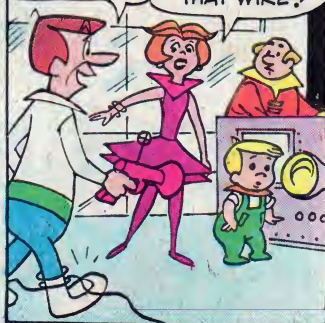
...AND THIS IS OUR  
NEW PARSLEY  
SAGE ROSEMARY  
TIME MACHINE,  
MRS. JETSON.

BOY, I WISH I  
COULD AFFORD  
ONE OF THESE!



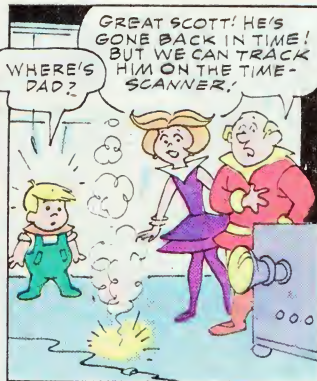
LET ME SEE  
THAT BABY...

GEORGE!  
LOOK OUT FOR  
THAT WIRE.





**BR  
ZZ  
ZAP!**

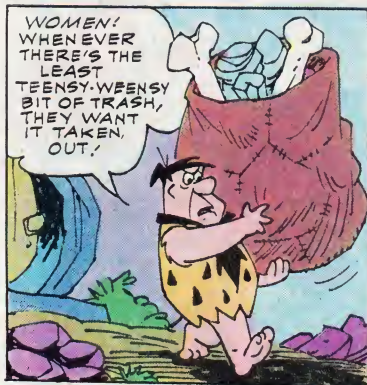
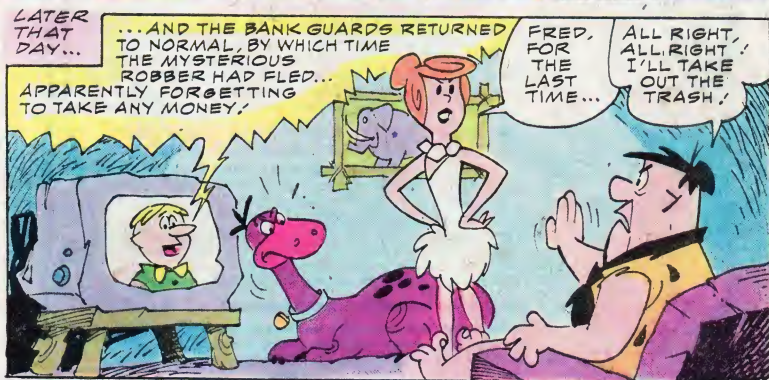


MEANWHILE, BACK IN THE STONE AGE...

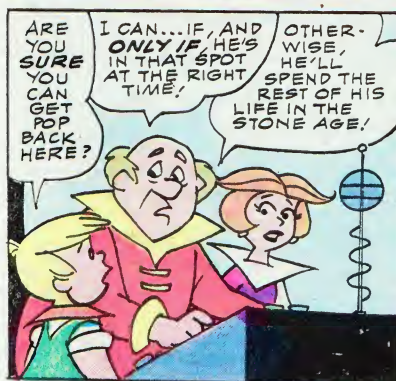
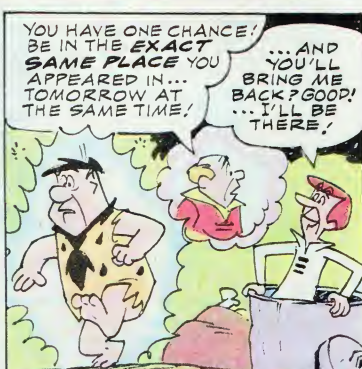


SUDDENLY, THERE IS A BRIGHT FLASH OF LIGHT AND, MUCH TO EVERYONE'S AMAZEMENT, GEORGE JETSON BEGINS TO MATERIALIZE.



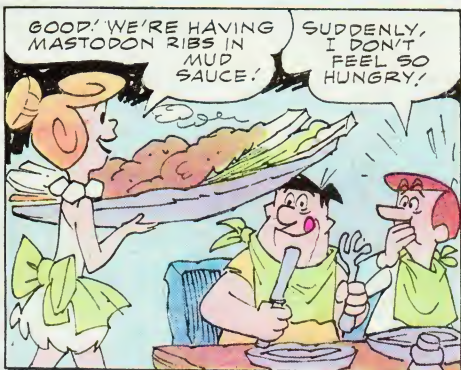








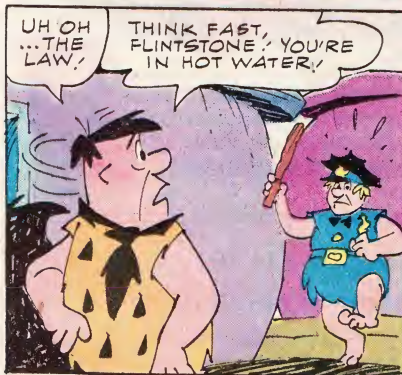
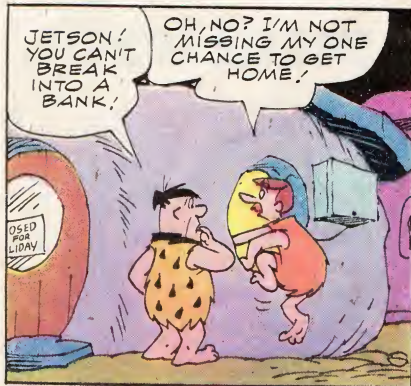
AND SO, GEORGE JETSON BECOMES A HOUSE GUEST...

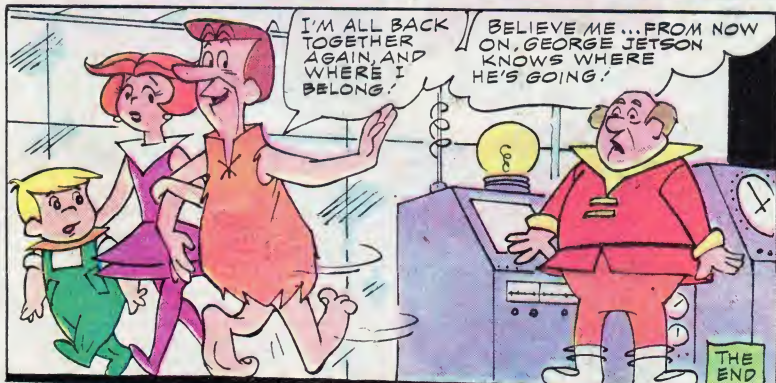
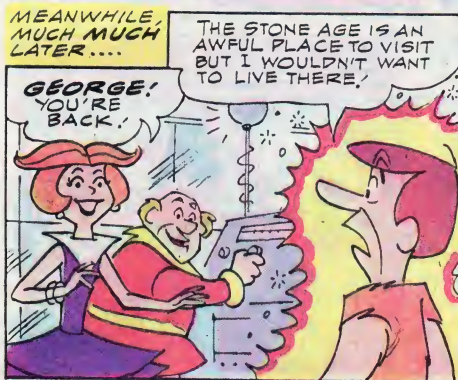


THE NEXT DAY FINALLY COMES...

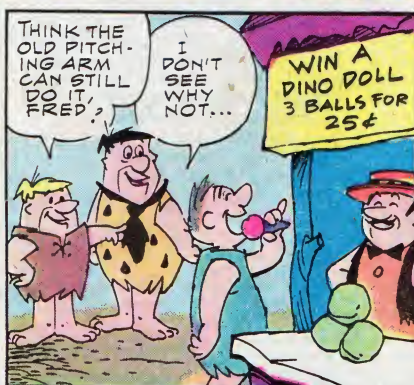
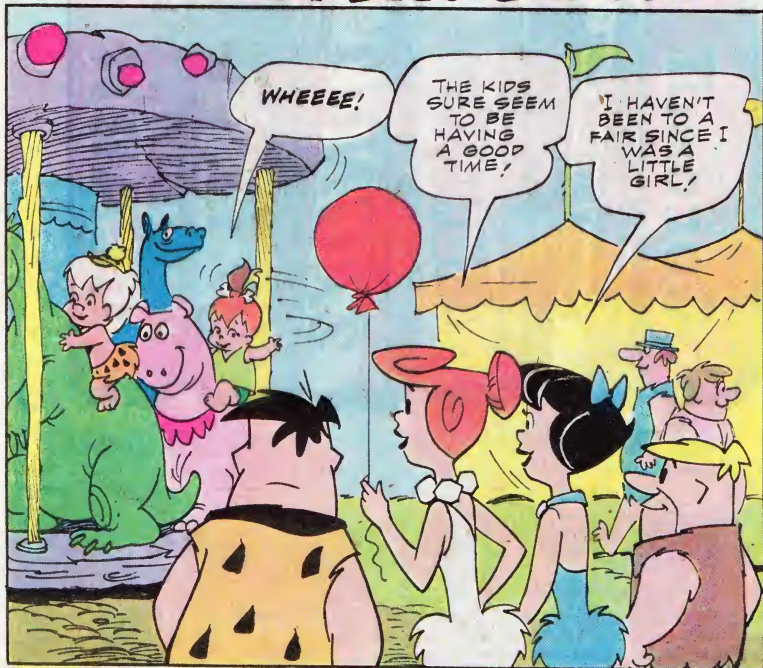








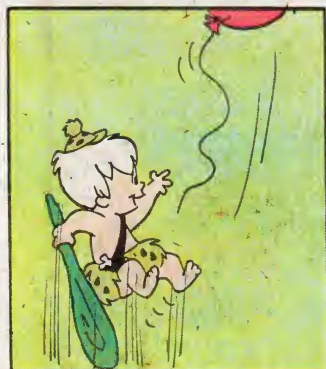
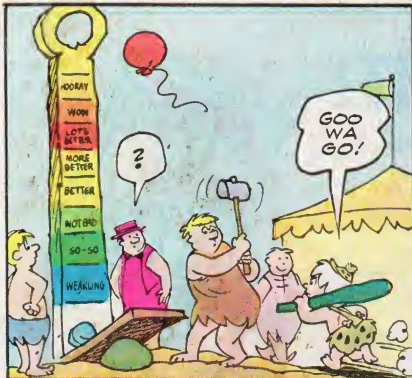






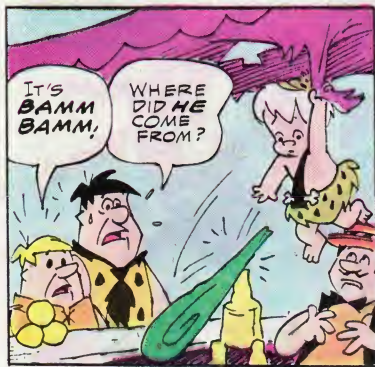




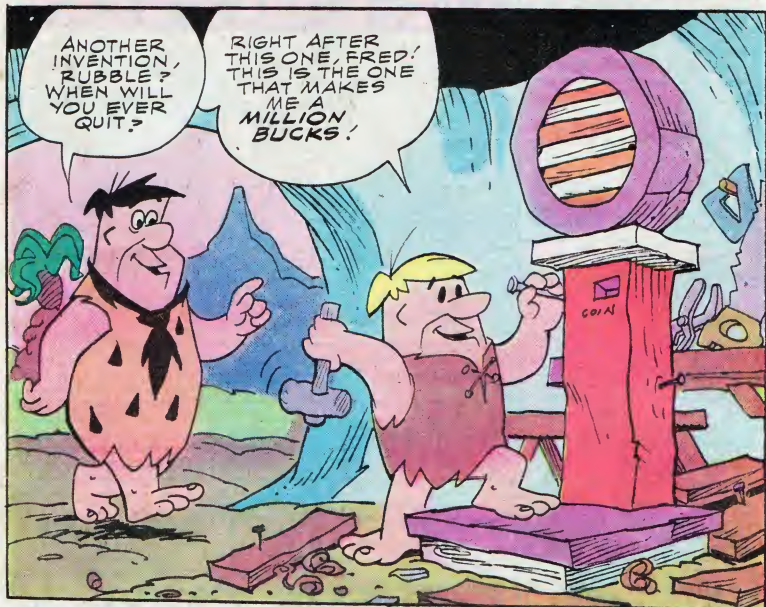




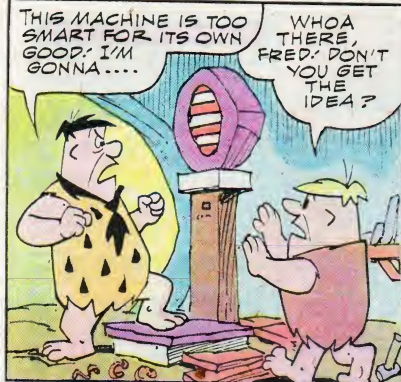
**POP!**



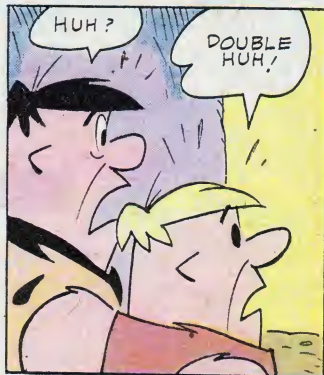
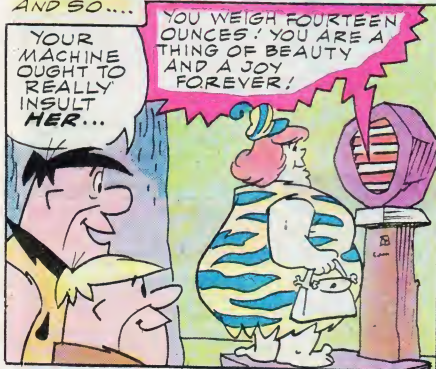
# A WEIGHTY PROBLEM

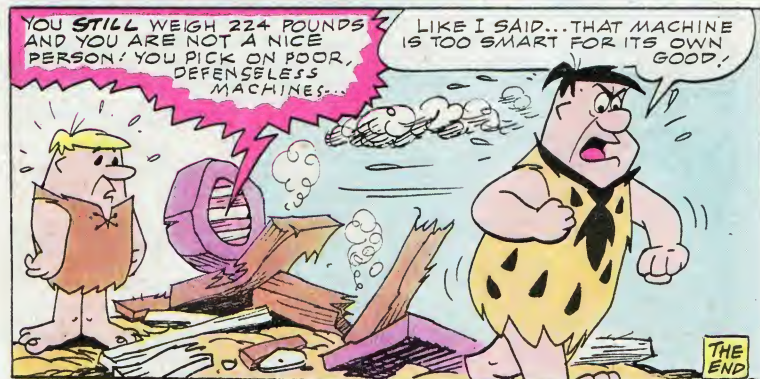






AND SO....







THE FUNTASTIC WORLD OF  
**HANNA-BARBERA**  
 MIRTH-MAKING MUSIC



How do you do! Let me introduce myself. 'Tis I, Snagglepuss the Lion, mountain variety, that is. I'm known as Mister Show Biz of the animated cartoons. Curtain up, light the lights, and all that jazz. I'm about to let you in on a few secrets of The Funtastic World of Hanna-Barbera! As you know, for over a quarter of a century Hanna-Barbera has been filling the TV screens all over the world with hundreds of cartoon shows. Millions of folks, young and old, have been watching graphic performers like Huck Hound, Yogi Bear, Wally Gator, Quick Draw McGraw, and yours truly, Snagglepuss, plus many other critters who are engaged in the art of cartoon buffoonery. We've often talked about the action and the voices, but not too much has been said about the music, and that's what I'm about to elucidate about, speak even.

Before sound movies were invented, the importance of music to a motion picture was well known. Silent live action features and comedies as shown in the theaters in those days were accompanied by a piano, an organ, or in some cases, an orchestra. Even animated cartoons with their silent jokes and gags were given a big lift by the theater musician who added appropriate tunes and effects as the picture was shown. If a character was sneaking along in a mysterious manner, the music would help the mood of the scene if the musician played a suitable creepy piece of music. When a character would skid into a crash ending, the sweeping action of the fingers down the piano keyboard concluding with a loud chord could add much to the viewers' enjoyment of the film.

With sound movies, the music has come to be a very important part of the animated cartoon. Hanna-Barbera gives a lot of attention to this phase of production. When a new cartoon is started, the musical director works with the animation directors and with Bill Hanna and Joe Barbera. They decide on what kind of music the cartoon should have. The show title is most important since it introduces the audience to what is to come. The same title music becomes the theme for additional use within the action part of each cartoon.

Every show has its own special sound. For instance, The Flintstone score would not be used under a Jonny Quest Show or vice versa. Just as art work has a variety of styles, so does the music, and the arranger must be a master at writing the right style for a particular cartoon. He must consider not only the tempo and phrasing, but also the selection of the instruments to be used. Once this is decided and the score is written the music is then ready to record.

Musicians are called in and after rehearsals the music is recorded, from the title music to a variety of mood music such as a chase theme; or it might be music that is mysterious, scary, happy, sad, sunny, exciting, and any other emotion as suggested by the nature of the stories.

When the cartoon is being finished, the film editor selects from the assortment of musical cues that have been recorded. Often this is trial and error, searching for the best musical piece that helps an animated scene. The editor finally combines the music track with sound effects and voice by a process called dubbing. This is the blending of the various sounds for the very best balance.

A feature cartoon or special may have the entire picture scored, scene by scene, by the musical director. To do this, the film must be totally completed in animation and edited in final cut form. Then the score is written to a footage count of the action. Moods and accents are designed to fit the exact timing of the picture.

So the next time you watch a cartoon, lend an ear to the music in the background. It's doing a lot to add to the fun in The Funtastic World of Hanna-Barbera. This is Snagglepuss, here, saying fini to this musical bit, and exiting stage left, andante even!



HANNA-BARBERA'S

**YOGI  
BEAR**

# DEEP SHEEP SLEEP

AFTER HOURS AND HOURS OF TOSSING AND TURNING, YOGI SITS UPRIGHT IN HIS BED AND...

IT'S NO USE!  
I CAN'T SLEEP!  
I'VE TRIED  
EVERYTHING!

HAVE YOU TRIED  
COUNTING  
SHEEP?



OF COURSE I'VE  
TRIED, BOO BOO!  
BUT THEY KEEP  
TURNING INTO  
**LAMB CHOPS!**

LUSCIOUS,  
DELECTABLE,  
YUMMY  
LAMB CHOPS!



I CAN'T STAND IT!  
I'VE GOT TO GET  
SOME LAMB CHOPS!

(SIGH!)  
DON'T  
SLAM  
THE DOOR  
ON YOUR  
WAY  
OUT!





